

ALEA III  
February 5, 1982

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PROGRAM NOTES

Henry Brant: MUSIC FOR AN IMAGINARY BALLET

Henry Brant was born in 1913 in Canada. At the age of nine, he was building his own instruments and organizing performances. He studied at McGill Conservatorium from 1926-29, at the Institute of Musical Art in New York from 1929-34, and at Juilliard School from 1932-34. He settled in New York, where he earned his living by composing, arranging, copying and conducting for André Kostelanetz and Benny Goodman, for ballet, and for films. He also taught composition and orchestration at Columbia, Juilliard, and most recently, at Bennington. He received two Guggenheim Fellowships in 1947 and 1956.

MUSIC FOR AN IMAGINARY BALLET was composed in 1949. The piece encapsulates certain definite ideas Brant had of a satirical and burlesque-like nature, marking the peak of ideas he had been working on in his compositions the previous 15 years. The piece also includes some Victorian musical concepts which appear in fragmented form.

Donald Martino: TRIPLE CONCERTO FOR 3 CLARINETS AND  
CHAMBER ORCHESTRA

Donald Martino was born in Plainfield, New Jersey, where he began his musical studies as a clarinetist. He studied composition with Ernst Bacon, Milton Babbitt, Roger Sessions, and Luigi Dallapiccola, and he holds musical degrees from Syracuse and Princeton Universities. He has taught at Princeton and Yale, has been a visiting lecturer at Harvard, has taught at the Berkshire Music Center, New England Conservatory, and at Brandeis. He has received numerous commissions and awards, including the Brandeis University Creative Arts Award Citation in Music, BMI-SCA Awards, and an award from the National Institute of Arts and Letters. In 1974, Martino received the Pulitzer Prize for his piece Notturmo.

"Since the summer of 1973 I had been toying with the idea of presenting a clarinet concerto to Milton Babbitt on his forthcoming 60th birthday...My plan was to transform the three separate clarinets into "Superclarinet," a six-octave gargantuan who would use the concerto as a world in which to romp and play with the "Superfriends." I thought to effect this transformation not by altering the innate personalities of the elegant Soprano, the poetic Bass, or the obstreperous Contrabass instruments, but by sequentially bringing them together, even within the smallest phrase particle, in such fashion that the naturalness of their interaction would melt their differences.

The moods of TRIPLE CONCERTO are manifold, as are the interpretations of its structure. The three movements, connected by paraphrastic cadenzas and enclosed by a formal Introduction and Coda, proceed without pause. In tempo, the seven sections are seen to be roughly symmetric: slow becoming fast; moderately fast; mixed; slow; mixed; very fast; moderately fast becoming slow. Except for the deep pitch-structure design, most of the other components such as form, duration, mood, etc., when taken as a unit, are anti-symmetric."

-Donald Martino

#### Robert Sirota: CONCERTO GROSSO

Robert Sirota is Assistant Professor of Theory and Composition at Boston University, where he serves as Co-Director of the Omnibus Concert Series, and Director of the Young Artists Composition Program of the Boston University Tanglewood Institute. Dr. Sirota pursued his early studies at the Juilliard School and holds a Bachelor of Music Degree in piano and composition from Oberlin Conservatory, where his principal composition teacher was Richard Hoffman. After study in France with Nadia Boulanger, he received his doctorate from Harvard University, where his teachers were Earl Kim and Leon Kirchner. Winner of numerous awards and commissions, he has been granted fellowships by the National Endowment for the Arts and the Thomas J. Watson Foundation.

"Sometimes a piece suggests its own title, and sometimes a title can suggest a piece. The latter was the case with my CONCERTO GROSSO. When Theodore Antoniou commissioned me to write a new composition for ALEA III, he threw in the title at no extra charge. We agreed that it would be an energetic work which would exploit the soloistic talents of the ALEA III performers.

The traditional implications of the title gave me the basic elements of the piece. The ensemble is divided into the four opposing forces of woodwinds, brass, piano/percussion, and strings. Each concertante grouping is given a chance to shine. The soli passages are linked by a ritornello, a recurring motoristic idea which grows out of a slow introduction, and which is exchanged from grouping to grouping. The work is in one movement.

The CONCERTO GROSSO is affectionately dedicated to Theodore Antoniou."

-Robert Sirota

#### Paul Hindemith: HIN UND ZURÜCK

Paul Hindemith, composer, theorist, teacher, violist and conductor, was born in 1895 near Frankfort, Germany. He studied at the Hoch Conservatory in Frank-

fort from 1908-17, where he studied with Arnold Mendelssohn and Bernard Sekles. In 1919, he had his own works performed for the first time, and by 1922 had established a reputation as a leading composer. From 1927-37, he taught at the Hochschule für Musik. He also performed extensively during this period. In 1937 he was forced to leave Germany to live in Switzerland to escape political harassment. In 1940 he moved to New York, and taught at Yale until 1953. From 1951-53 he also taught at University of Zurich, and in 1953 he returned to Switzerland, where he served as lecturer, conductor, and leader of concert tours.

HIN UND ZURÜCK was written in 1927, during one of Hindemith's most productive decades, having accounted for the majority of his miniature theatrical creations as well as music composed especially for non-professional musicians. Hindemith was knowledgeable in the field of science as well as music, and he recognized that the two fields were closely related, but he also realized that music is to be enjoyed and participated in, and not reserved for only a few select professionals. As a composer, he saw it as his responsibility to serve the musical needs of a whole society, at all levels and for all occasions. Hindemith, more than any other twentieth-century composer, was the first to assert such an aesthetic in a down-to-earth, pragmatic way.

The libretto for HIN UND ZURÜCK was written by Marcellus Schiffer, and was based on an English revue sketch. A comical spoof, the story has to do with a cool, swiftly accomplished shooting of the lady of the house, owing to a discovered deceit (a letter claimed to be from her tailoress, but presumed to be from her secret lover), coupled with an exchange of verbal unpleasantries between the lady and her husband. It is a farcical melodrama in which the prime event of the story is reacted to by the household in a bemused though frenetic way, almost on a par with the matter-of-fact domestic murder itself. The music - sometimes droll, sometimes whimsical - plays up the absurdity of the plot and its characters.

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ERRATA: Saxophone will be played by Rikk Stone rather than Ken Radnovsky in this performance.

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BRUCE A. CREDITOR studied at the New England Conservatory of Music, where he received his B.M. in clarinet and his M.M. in Music Literature. He has received two fellowships to the Berkshire Music Center at Tanglewood. He has performed with the Boston Pops Orchestra, the Boston Ballet, the New Hampshire Symphony, and the New England Ragtime Ensemble, and is principal clarinet of the Boston Philharmonic Orchestra and ALEA III. Mr. Creditor is also a member of the Emmanuel Wind Quartet and 1981 winner of the Naumburg Award for Chamber Music. He is presently General Manager of Margun/Gunmar Music Inc., assistant to Gunther Schuller, and orchestral librarian at the Berkshire Music Center.

DIANE HEFFNER is a graduate of the New England Conservatory of Music with a Bachelor and Master of Music degrees, both with honors. In 1977 she received a fellowship to the Berkshire Music Center at Tanglewood. She has performed

with the New England Ragtime Ensemble, Monadnock Music, Dinosaur Annex Music Ensemble, ALEA III, and as principal clarinet for Boston Concert Opera. She also performs as a professional clown with the Boston based group, Clowns Around. Ms. Heffner serves on the faculty of the South Shore Conservatory and the Belmont Music School.

ROBERT L. ANNIS is a graduate of the New England Conservatory (B.M. with honors), the University of Southern California (M.M.), and the Berkshire Music Center. He was formerly a member of the San Antoniou Symphony and the Director of Summer School at the New England Conservatory. He is presently on the faculties at the New England Conservatory and Brown University and is clarinetist and Executive Director of Collage, Inc.

ALBERT SHERMAN (stage director) has recently worked as an assistant to Harold Prince on the New York City Opera production of Kurt Weill's Silverlake. He has been associated with various regional opera companies in the country such as the Opera Company of Philadelphia, the Caramoor Music Festival, Opera Theater of Rochester, Des Moines Metro Summer Opera, and the Village Light Opera in New York. Mr. Sherman's repertoire has been most diverse; in opera and operetta, his productions have included Mozart's Le Nozze di Figaro and Don Giovanni, Rossini's La Cenerentola, Poulenc's La Voix Humaine, Offenbach's La Grande Duchesse de Gerolstein, and Gilbert and Sullivan's H.M.S. Pinafore. In the areas of theater and musical theater, he has directed such works as Cabaret, Jacques Brel, Summer and Smoke, The Crucible, and Wozzeck.

THEODORE ANTONIOU was born in Athens, where he studied violin, voice and composition at the National Conservatory and Hellenic Conservatory. Conducting and further studies in composition were taken at the Hochschule für Musik, Munich, and at the International Music Courses, Darmstadt. His many prizes and awards include the Richard Strauss Prize by the city of Munich, First Prize from the city of Stuttgart for Violinkonzert, "Premio Ondas" from Radio-Television Barcelona, commissions from the Fromm and Koussevitsky Foundations, and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation. He has conducted many orchestras and ensembles, including the Orchestra of Paris, Berkshire Music Center Orchestra, National Opera of Greece, and American Composers Orchestra of New York. He is co-director of contemporary activities at the Berkshire Music Center, Tanglewood, where he also serves on the faculty. Since 1979, he has been professor of composition at the Boston University School of Music.

**HIN UND ZURÜCK** (*There and Back*); sketch in one act by Marcellus Schiffer. Music by Paul Hindemith. Used by arrangement with European American Music Distributors Corporation, sole U.S. agent for B. Schott's Soehne, publisher and copyright owner.